

ELECTRIC
RECORDING



WITHOUT
SCRATCH

Columbia *New Process* RECORDS

BACH PRELUDES AND FUGUES

(From "The Well-Tempered Clavier")

PIANOFORTE SOLOS BY—

**HARRIET
COHEN**

**HOWARD-
JONES**

12-Inch Records, 6s. 6d. each.

- L2239 { Prelude and Fugue No. 1, in C major
- { Prelude and Fugue No. 2, in C minor
- L2240 { Prelude and Fugue No. 3, in C sharp major
- { Prelude No. 4, in C sharp minor
- L2241 { Fugue No. 4, in C sharp minor
- { Prelude and Fugue No. 5, in D major
- L2242 { Prelude and Fugue No. 6, in D minor
- { Prelude No. 7, in E flat major
- L2243 { Fugue No. 7, in E flat major
- { Prelude No. 8, in E flat minor
- L2244 { Fugue No. 8, in E flat minor
- { Prelude and Fugue No. 9, in E major

(Recorded in a Public Hall.)

Above Six Records supplied in Art Album (Free) with Descriptive Notes, Complete 39s.

12-Inch Records, 6s. 6d. each.

- LX35 { Prelude and Fugue No. 10, in E minor:
- { (a) Prelude and Fugue No. 11, in F major
- { (b) Prelude No. 12, in F minor
- LX36 { Fugue No. 12, in F minor
- { Prelude and Fugue No. 13, in F sharp major
- LX37 { Prelude and Fugue No. 14, in F sharp minor
- { Prelude and Fugue No. 15, in G major
- LX38 { Prelude and Fugue No. 16, in G minor
- { Prelude and Fugue No. 17, in A flat major

(Recorded in Central Hall, Westminster)

Above Four Records supplied in Art Album (Free) with Descriptive Notes Complete 26s.

Now on Sale at all Stores and Dealers

Complete Catalogue of Columbia "New Process" Records—post free—COLUMBIA, 102-108, Clerkenwell Road, London, E.C.1.

THE R. A. M. CLUB MAGAZINE

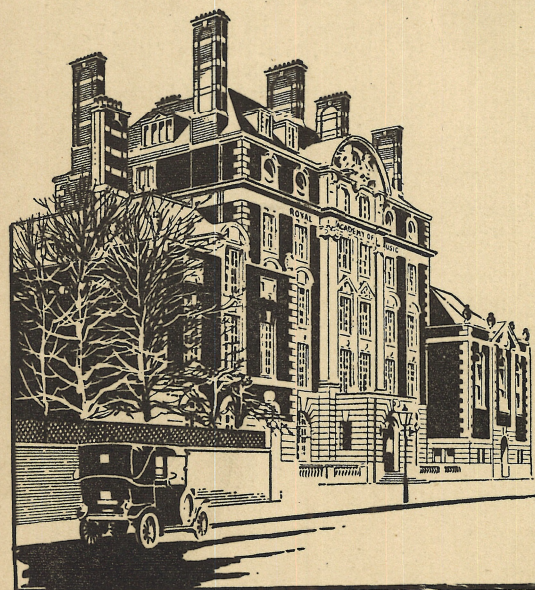
cut 10.0/



TENTERDEN STREET, 1822.

No. 90

June
1931



MARYLEBONE ROAD, 1911.

PRICE - 1/-

The R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
Past Students of the Royal Academy of Music

OFFICERS

President

Major-Gen. G. Sidney Clive, C.B., C.M.G., D.S.O.

Vice-Presidents

Acton-Bond, Mr Acton	Walker, Mrs Fred
Agnew, Mr Philip Leslie	Greenish, Dr A. J.
Cooper, Lady	King, Mr Frederic
Craxton, Mr Harold	McEwen, Lady
	Reddie, Mr Charles F.

Committee

Dyke, Mr Spencer (1929-1931)	Waller, Mr Percy (1930-1932)
Moore, Mr Frederick	Holland, Mr Theodore (1931-
O'Donnell, Mr B. Walton	Langrish, Mr Vivian 1933)
Read, Mr Ernest	Thomas, Miss Katie
Cole, Mr Wilton (1930-1932)	Wilson, Miss Mary T.
Driver, Mr F. Percival	Waley, Mr Alfred J. (Hon. Treas.)
Radford, Mr Robert	Nash, Mr A. Brian (Hon. Sec.)

Committee of Students' Branch

Askew, Mr Norman	Grover, Miss Phyllis
Baines, Miss Winifred	Kelly, Miss Barbara
Davies, Miss Joan	Papé, Miss Naomi
Edwards, Mr Gwynne	Thomas, Mr David Ffrangcon
Edwards, Mr Robert	Hulbert, Miss Esther
Foggin, Mr Myers	(Hon. Assistant Sec.)

Hon. Trustees

Mr Philip Leslie Agnew	Sir A. C. Mackenzie
Dr H. W. Richards	

Hon. Treasurer

Mr Alfred J. Waley

Hon. Secretary

Mr A. Brian Nash

Hon. Assistant Secretary

Miss Esther Hulbert

Hon. Auditors

Mr W. J. Kipps	Mr Sydney Robjohns
----------------	--------------------

The R.A.M. CLUB MAGAZINE

Edited by W. WALLACE

No. 90

June, 1931

CONTENTS

	PAGE
Editorial	46
Mr Frederic King	47
The Quest of a Definition	48, 49
Mozart's Symphony in G minor (K. 550)	50
Review Week—Lent Term	51
Chamber Concert, March 26	51
Choral Concert, March 27	51
Chamber Concert, June 4	52
The Library	52
Orchestral Concert, June 16	53
The R.A.M. in the Year 1845	54, 55
Social Evening, June 2	56
Students' Branch, Dramatic Performance	56
Mrs Blanche Leigh	57
The Gwynne Kimpton Violin Scholarship	57
The Fall of Liszt (A True Story)	58
In Memoriam:	
Edward Iles	59
Agnes Larkcom	59
Bertha Lewis	59
Edward Morton	60
Scholarships and Prizes	60, 61
Notes about Members	62, 63
New Publications	64
Notices	64

Editorial

ON ANOTHER page will be found a short article on the state of affairs in the R.A.M. in the year 1845. A picture is given of the 'living-in' conditions at that time which to-day would rightly be regarded as intolerable if not actionable in any school, no matter how Royal. The present purpose, however, is to call attention to Mr Gilbert's last two sentences, here repeated: 'We worked very hard, but with little guidance. Association and mutual help did more for us than our masters'. This, it must be said, was no reflection upon musical education in particular, but upon education in general, whatever its branch or its goal. Eighty years ago, in musical education the foreigner in London was so solidly entrenched that the teaching of the offspring of a 'nation that had no music', and knew still less about the Art, could not have been other than desultory. No sooner was the R.A.M. launched on its way than it was attacked because one of its officials did not understand English. This unfortunate state of affairs was soon remedied, but musical enterprise in England in the first decades of the nineteenth century was stifled by conditions which, primarily, had nothing whatever to do with music.

The instability of the political situation on the Continent, in France, Italy and Germany swept to our shores refugees to whom, without too close inquiry into their credentials, was offered hospitality. A strange name and a strange language carried weight in those days—they still do—and with some natural musical endowment, added to a plea *ad misericordiam* to a sympathetic and generous nation, these immigrants put their foot down, and kept it there. A perusal of the musical journals of the 'forties, Mr Gilbert's period, will show how far the alien invasion had captured the ear of the English public—it still does—and those who, fortunate in their years, if in nothing else, are able to look back, can recall musicians of British nationality who were advised to, and did, de-nationalize their surnames. They are with us.

Much may be said for the adoption of a name that all nations can pronounce. It has a market value among intelligent nations who, in their quiet way, are not above the clean Roman or Athenian speech.

What is to Western ears a discord of consonants in a name may be, and often is, a sign of a discordancy in music. Nevertheless, it was as well, though it did not make for progress, that these early professors from the other side of the Channel, in flight from

red revolution at their heels, were well content with the placidity of tonic and dominant, and held on to them for fear lest an adventure into some unrelated key might lead them to their (musical) extradition, if not to something more final.

So back we turn to Mr Gilbert's sentences. In his day, the wilds and jungles of music that we now know were still uncharted. It was three-in-a-bar when it was not two-in-a-bar, and that settled it. But would it not be gracious if those in noon-day or even in sunset of their years were to think and consider the early days of the R.A.M., which arose in stringent rules, opened out for freedom, and claimed, as this article now claims, its goodly estate in the Art of Music?

way.

Retirement of Mr Frederic King

THE FOLLOWING is the text of the address presented to Mr Frederic King by the Committee of Management on the occasion of his retirement as Professor of Singing:—

The Royal Academy of Music,
London.

27th May, 1931.

To Frederic King, Esq., Hon. R.A.M.

On the occasion of your resignation of the position of Professor of Singing in the Royal Academy of Music—a position which you have held since the year 1889—we, the Members of the Committee of Management, desire to express to you our deepest regret that from reasons of health you have felt obliged to terminate this particular association with the Institution.

The extraordinary success which has attended your work in the Academy must be as great a gratification to yourself as it is to your colleagues and those distinguished Artists and Teachers who have enjoyed the privilege of being your pupils.

The goodwill and good wishes of all your friends in the Academy accompany you in your retirement from the distinguished position which you have held for so long and which you have ever used for the promotion of the welfare and prestige of the Institution.—Philip L. Agnew (Chairman), John B. McEwen (Principal), Hugh Fitch, C. Copeley Harding, Theodore Holland, Frederick Keel, Thomas B. Knott, Stewart Macpherson, Stanley Marchant, Ernest Read, H. W. Richards (Warden), Alfred J. Waley (Hon. Treasurer), Robert C. Wyse, A. Alger Bell (Secretary).

Committee of Management.

The Quest of a Definition

Some reflections upon reading the treatise on Rhythm by

E. A. SONNENSCHN, M.A., D.Litt.Oxon.

IN THIS work the author has been chiefly concerned to trace the various aspects of accent, metre, etc., which give the feeling of rhythm in poetry.

He does, however, devote a portion of the volume to tracing the several features which produce the feeling of rhythm in music and furnishes a formula which to my mind is the most complete and satisfying definition I have, as yet, read.

In the quest for this definition, Professor Sonnenschein endeavours to trace the cause, the mental perception and the result.

Rhythm in music is a term which has hitherto eluded a satisfying definition. It is not symmetry. There is symmetry in a row of palings, or in the unvaried taps upon a drum, but not rhythm. We begin to feel rhythm in these two things—the sight of a row of palings or the hearing of regular but accentless drum taps—only when the mind gathers some numbers of these into orderly groups. Thus the first and basic necessity for rhythm is an effort of the mind of the onlooker or hearer. Such an effort has *duration*. Duration is measured by *events* or a series of events. An event may be a sound or a silence, a movement or a stillness, a thing or a nothing.

The ear of a musician can mentally form the accentless drum taps into some orderly groupings. These groupings can at will be shaped into diverse patterns.

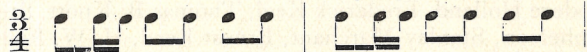
E.g. (a) ●●●●●●●●

(b) ●●●●●●●●

(c) ●●●●●●●●

(d) ●●●●●●●● etc.

Should the drummer emphasize certain of his taps (as indicated above by the larger dots) he will compel the listener to group them mentally into orderly sets. This factor of rhythm is *stress*. Such mental groupings—duration and stress—are the foundation of rhythm, and such equal groupings are sometimes described as *simple* or *primary* rhythm. In music (as distinct from poetry in which the interval divisions (feet) are generally regular) we have sub-divisions to almost infinite variety. These internal sub-divisions do not interfere with the main sensation of duration, and are sometimes described as a secondary rhythm, e.g. (a Polonaise).



As yet the foregoing groupings have not advanced much from mere symmetry. There is still a larger measurement of duration

which musicians envisage in the feeling for period, phrase or sentence. As the eye in travelling the contours of any static object is aware of intermediate points (events), so the ear, when measuring durations within a complete work, will note intermediate points or events. These, we musicians technically describe as cadences, etc.

A composer by his genius so contrives his intermediate events that the attentive listener is guided in his duration measurement. Thus we reach the fact that rhythm is a psychological phenomenon—an impression on the mind due to certain events.

The *proportions* at which events succeed each other are still another factor of rhythm. If proportions can be mentally measured then rhythm can be felt, but should the proportions be disorderly or beyond the power of the mind to arrange, then rhythm—as far as human perception is concerned—is not present.

It is possible that the feeling for rhythm is enforced by the subtle divergence from absolute symmetry which obtains—in all natural objects, such as a leaf or a human figure—in music, by such devices as rubato, phrase-extension, etc.

These subtle divergences from absolute symmetry probably compel mental measurement and comparison of the various divergences to the dimension of the whole leaf, figure, phrase or sentence as the case may be. As in nature exact symmetry would be uninteresting to the eye, so in music exactitude of phrase-length, figure-pattern, etc., would pall upon the mind, leaving there only consciousness of symmetry and not a feeling for rhythm and beauty.

The genius of a composer is revealed by the art in which he adds phrase to phrase, period to period, and so on until there is evolved a whole proportionate in design, yet containing subtle divergences of detail—comprehensible as to balance, outline and unity of shape. The implements which compel us to feel rhythm are therefore duration, stress and proportion.

Neither alone will suffice, and each must be combined with all. When this is done the result of the perception factor is rhythm, definable thus:—

'Rhythm is that property of a succession* of events in time which produces on the mind of an observer the impression of proportion between the durations of the several events or groups of events of which the succession is composed'.

T. B. K.

Knott.

* Professor Sonnenschein's word here was 'sequence'. To avoid possible confusion which might arise from the musician's technical definition of 'sequence' I have ventured to substitute 'succession'.

Mozart's Symphony in G minor (K.550)

IN THE *Times* of May 20, 1931, there was a paragraph headed 'From the *Times* of 1831', which contains a reference to a concert to be given by Paganini, the bills of which were displayed in the King's Theatre during the performance of *Medea*.

Saturday, May 21, 1831.

Price 7d.

Large bills were posted in various parts of the house, announcing that Signor Paganini's concert, which was to take place this evening, has been postponed. . . . The plea of *indisposition* for the postponement was generally admitted as a correct one, by those who read this announcement; but it was believed to have originated rather in the undeniable evidence of strong public feeling against his shameful attempt to raise the prices of admission [which had been doubled] than in any cause of bad health.

What has this to do with Mozart's Symphony in G minor (K.550)? The first performance of this symphony was given by the Philharmonic Society on May 17, 1830, Attwood conducting. It was repeated on April 11, 1831, and on May 14, 1832, under the same conductor, and yearly thereafter.

The copy of the score in the Philharmonic Library was the obsolete quarto published by Cianchettini, and no doubt was used by Attwood and other conductors. In the slow movement there are two sections of four bars of which Mozart changed the orchestration. But the copyist, thinking that the modification was part of the movement, transcribed the cancelled four bars along with the altered bars. The mistake was engraved in the Cianchettini score, and also in an *early* 'B. & H.' score. It was when using the latter score during the Conductors' Class that the student who was conducting could not understand why in two places the band parts had not four extra bars. The parts, of course, had been printed correctly after the mistake had been discovered.

A search was made in the Philharmonic Library for an early edition of the Symphony, and the Cianchettini edition was found. The redundant bars were crossed out in pencil, but to make doubly sure, they had been covered over with white paper, on the under side of which was some printing. On removing the paper the words were—

Signor PAGANINI's
GRAND CONCERT

PREMIÈRES

followed by his initials, which might be *WM*.

The copyist of the Philharmonic Society had picked up the nearest piece of paper and stuck it over the cancelled bars. It was part of a sheet of unused box office vouchers for the concert for May 21 which had been postponed.

Review Week—Lent Term

In the Magazine for March the subjects of the Lectures and the names of those who were to deliver them were mentioned. There was, however, one number in the week to which special reference must be made. It was the concert of the Students' String Orchestra which gave a delightful and highly efficient performance under Mr B. Walton O'Donnell. The programme included two works by Miss Dorothy Howell, *Nocturne in G* and *Dance*, from 'Christmas Eve Suite'. The violinists in Bach's *Concerto in D minor* for two solo violins and strings were Bernard Monshine and Ivor Walsworth.

Chamber Concert, March 26

No less than nineteen students, with an additional three as accompanists, took part—ten composers being represented. The chamber works were Dvořák's quartet in E flat, Op. 51; Schubert's Trio in B flat, Op. 99; Sonata No. 3 in D minor by Arnold Bax; Sonata in F minor, Op. 120, No. 5 by Brahms; and Handel's Passacaglia arranged by Halvorsen. The violins in these works were Esme Haynes, Frederick Grinke, Lisa Simpson, Constance Cox and Watson Forbes; the violas were Eileen Grainger and Gwynne Edwards; and the cellos Eileen McCarthy and Florence Hooton. The pianists were Mary Callander, Yelland Richards and Constance Cox.

Walter Emery opened the concert with a movement from Reubke's Organ Sonata in C minor; S. Guy Johnson played Debussy's *Masques*, and Eileen Ralph and Phyllis Grover played the Haydn Variations by Brahms (Op. 56 b) for two pianofortes.

Grieg's 'From Monte Pincio' was sung by E. Margaret Haslett; Charpentier's 'Depuis le jour' (from *Louise*) was sung by Ethel M. Evans; and D. Marjorie Hughes sang Tchaikovsky's 'Nay, though my heart should break', with violoncello obbligato, Boris Rickelman. The accompanists were Kathleen Murray and Flora Brereton.

Choral Concert, March 27

The choral concert of the Lent term was given at Queen's Hall on March 27, under the baton of Sir Henry Wood. The work was 'The Beatitudes' of Franck, conceived on a scale that afforded opportunities for a considerable number of solos, and advantage was taken of this to distribute parts among no less than fourteen students. These were Gwendolene Embley, Muriel Gale, Margaret Haslett, Dorothy Stanton, and Freda Townson; and

W. Bernard, H. Cummings, C. Deri, E. Elmes, A. John, J. Meirion, J. O'Neill, G. Scott, and J. Topping. Mr. Ernest Read was the chorus-master. The performance was wholly admirable, and went far to remove the feeling of discomfort created by the awkwardness of the English text. *W.B.F.*

The Chamber Concert, June 4

Twenty-two students took part in this concert, which began with Brahms and ended appropriately with Beethoven. The violins were David Taylor, Doris Smith, Watson Forbes and Pearl Keiller in the quartets, and Frederick Grinke played the violin part in Mary Callander's Sonatina in E minor (MS.), a work of imagination and contrasts. The violas in the quartets were Gwynne Edwards and Lorna Turner, and the 'cellos David Ffrangcon Thomas and Peter Beaven. Other instrumentalists were Florence Hooton and Dorothy Manley in the 'cello and pianoforte Sonata by F. Delius, Margaret Good played Franck's Introduction and Fugue from his Prelude, Choral and Fugue. Carmelita Lawless, another composer, accompanied Muriel Gale in her well-named Song Cycle, The Philosophers (MS.), the words of which she had also written. Catherine Pugh-Jones sang two songs by Arnold Bax, Frank Bridge was represented by two songs sung by Clifford Deri and James Topping gave songs by Falla and Granados. In addition to the composers named, who accompanied their own works, the other accompanists were Yelland Richards, D. Emrys Edwards and Dorothy Stanton. Barbara Kelly recited Scene I from Bernard Shaw's 'St Joan'. *W.B.F.*

The Library

The following presentations have been made to the Library: General H. W. Studd.—A collection of Vocal Scores of Operas, Pianoforte Duets and Songs, including four-hand pianoforte arrangements of Wagner's works.

Lady Ada Campbell.—A small collection of music, principally Pianoforte Solos.

Mr Max Pirani.—An extensive collection of Pianoforte Duet Music.

Miss Doreen Erroll.—A few vocal scores of Oratorios and Cantatas.

Lady Knapp Fisher.—A large collection of Vocal Scores of Operas, Oratorios, etc. (formerly the property of our late student, Miss Mary Burgess). *W.B.F.*

Orchestral Concert, Queen's Hall, June 16

QUEEN'S HALL was packed on the night of June 16 when the Students' Orchestral Concert for the Summer Term was given. It was not an over-laden programme with a 'kind turn' for everyone, but a judicious choice comprising all schools without favouring any special form of thought.

The first movement from Beethoven's Fourth Concerto played by Inez Tognolini with such delicacy was a sober foil to Dohnányi's brilliant and witty variations on a Nursery Rhyme, to many passages of which the word 'saucy' might be applied. Myers Foggins was quite at home in the solo piano part, and the orchestra appreciative of the points. For the strings, there was the first movement of the 5th Brandenburg Concerto with George Willoughby (solo flute), John Gorowski (solo violin) and Clive Richardson (solo pianoforte) played with much distinction. Doris Smith's fine tone was heard in Dvořák's violin concerto in A minor, two movements of which were played.

It is not every day that half of an orchestral programme at the Academy is supplied by students and ex-students. Janet Hamilton-Smith sang Sullivan's 'Lord of our Chosen Race' (from *Ivanhoe*) with admirable style and diction. The Orchestra played two movements of W. H. Bell's Tone Picture, 'Mother Carey', finely coloured and effective. Of the students' works in MS. there were Mary Callander's 'Pavane', melodious and delicate, and Ivor Walsworth's 'Rhapsodic Dance', strenuous and barbaric, orchestrated with a sure hand. It goes without saying that Sir Henry Wood had under his beat a splendid orchestra, whose attack, enthusiasm and youthful energy afford him the outstanding opportunity for a display of brilliant technique and fine tone. It is not every school of music that can bring forward 30 first violins, 27 seconds (all students), 15 violas (with one professor and ex-student) and 17 'cellos (all students). The wood-wind section is approaching complete independence of outside reinforcement, and it is greatly to its credit that it gives so good an account of itself without the stiffening of more experienced players. *W.B.F.*

The R.A.M. in the Year 1845

IN CONTRAST with the spaciousness which students enjoy to-day in the Academy building at York Gate may be placed the overcrowded rooms in the old houses in Tenterden Street which a student of those days described.

He was Alfred Gilbert, student and professor, born October 21, 1826, when the Academy was four years old. He died on February 6, 1902, and his name lives in that of his famous son, Alfred Gilbert, the great sculptor, whose figure, Eros, at Piccadilly Circus, has become as endeared to Londoners as the Mannikin Fountain in Brussels, behind the Hôtel de Ville.

The description which follows is based upon extracts from Mr Gilbert's recollections when he became a resident student. (The narrative is given here without quotation-marks. The entire article appeared in January 1901, 30 years ago, in the second number of the R.A.M. Club Magazine.)

Gilbert arrived in March 1845, and, on hearing of a concert to be given in the Hanover Square Rooms, repaired thither, to find on his return that his luggage had been taken up the back staircase to what was then known as the five-bedded room. This contained five iron stump bedsteads, crowded so closely together that three of them were reached best by climbing over the two nearest the door. The only other piece of furniture in this uninviting room was an old square pianoforte by Collard. The carved mantelpiece—probably a vestige of the past glories of the Earl of Westmorland's town house, the first tabernacle of the R.A.M.—never was destined to shelter a fire.

At this time the Academy had absorbed two adjoining houses in Tenterden Street in its need for accommodation, and as the early builders of these mansions had their own ideas about making concessions to their neighbours, it was not to be wondered at that a nail driven high up in the wall of one of the houses might impinge upon a fireplace next door. Perhaps it was not quite so bad as that; at all events, no house was on the same level as that

of its neighbour, and there were ups and downs and upstairs and downstairs to pass from room to room.

It is difficult to picture the conditions in which the scholars of this time, male and female, had to live, huddled into a warren which was a veritable death-trap. The washing room (!), used also as a practice room for orchestral instruments, was furnished with a large lead-lined trough and five or six huge bowls. At this place all the boys were supposed (a nice touch that !) to perform their ablutions, no other provision being made by the authorities. There were no fires. The students had to practise wrapped in rugs and blankets with their feet on the pillows. For meals each had to provide his own crockery, and a small quantity of London milk and some thick slices of bread covered with an unguent supposed to be butter, were the early morning fare. The under-porter provided luxuries such as bloaters, eggs, etc., on which he made a handsome profit. For dinner, good meat and potatoes with plum pudding on Sundays were none too varied. Tea was *da capo*; supper, bread and cheese and water. With students, some of whom entered the Academy before reaching their teens, it was not surprising that their general education needed attention, and to this end there was an Usher who gave lessons in the three Rs from eight to nine every evening, except Wednesdays and Saturdays, which were half-holidays. There were prayers, too, read by the Superintendent, a reverend gentleman, in the concert room every morning, at seven in the summer and eight in the winter. Bed-time was nine p.m., and an hour later lights were out, exception being made for those who had to leave to accept theatrical or other engagements. Apparently these outside engagements were fairly common, some resident students playing in theatres or in concerts either regularly or as deputies, while the Academy took Sunday duty at Hanover Chapel in Regent Street, which stood back from the pavement between Conduit Street and Maddox Street. It disappeared some time in the 'Nineties.

The concert room on the first floor was approached by the fine open staircase, and was carpeted. It was formed out of the 'reception rooms' of the mansion, Number 5, and there the orchestra rehearsed on Tuesdays and Fridays; then, as now, the girls joining in choral or solo performances on Fridays. There were three pianofortes in the dining-room, used simultaneously. It well can be understood, to quote the writer, that 'we worked very hard, but with very little guidance. Association and mutual help did more for us than our masters'.

W. G. Gilbert.
Alfred Gilbert.

Social and Musical Meeting, June 2

THE FACT that Madame Elena Gerhardt was to be the guest of the R.A.M. Club attracted an enthusiastic audience which packed the Duke's Hall. No stranger to the Academy, the great Lieder singer sang in a manner in which her sheer artistry stood out in the varying and contrasted moods of her groups of songs. Schubert was represented by *Der Wanderer an den Mond*, *Liebesbotschaft*, *Der Einsame*, *Das Rosenband*, and *Rastlose Liebe*. Her choice of Brahms was *Botschaft*, *Immer leiser wird mein Schlummer*, *Des Liebsten Schwur*, *Nicht mehr zu dir zu gehen*, and *Der Schmied*, and she added the following by Hugo Wolf: *Fussreise*, *Und willst du deinen Liebsten sterben sehen*, *Wenn du zu den Blumen gehst*, *Auf dem grünen Balkon*, and *Der Freund*. In these she found scope for a wide gamut of emotion, and hers was interpretation with the consciousness of a profound judgment. It was *her* thought transmuted into sound. The large audience, and especially the students, were affected by what must have been to many a lesson as well as a wonderful event, and the great artist added further delight by singing Schubert's *Wohin* and *Abschied*, Wolf's *Gesang Weylas*, and *Guten Abend, mein Schatz*, by Brahms. The President, General Clive, received the company, and his vote of thanks to Madame Gerhardt was agreed to with acclamation. *way*

R.A.M. Club (Students' Branch)

BY KIND permission of the Principal and Committee of Management the Students' Branch of the R.A.M. Club presented a Dramatic Performance on Saturday, May 30.

A play by Noel Coward entitled 'I'll leave it to you' was chosen, and proved to be very charming. It was produced by Miss Anne Baker and was a great success.

It began at 7.30 p.m., and the Theatre was well filled. The performance was a notable one, and by common consent one of the most successful ever given by the Club.

We are all greatly indebted to Miss Anne Baker for her wonderful production and for her clever rendering of a difficult rôle.

The thanks of the Club are also due to the other members of the cast, all of whom gave delightful performances of their respective parts.

The play was preceded by a small dance and tea, and the attendance was good. Miss Edith Godfrey kindly played for the dancing, and during the afternoon gave a performance of the pianoforte arrangement of George Gershwin's 'Rhapsody in

Blue'. Miss Olga Pett-Ridge also delighted us with some musical comedy dancing.

Altogether a most enjoyable afternoon and evening were spent.

The cast included Miss Norma Wilson, Mr Eric Sivyver, Miss Enid Percival, Miss Anne Baker, Mr Cyril Gell, Miss Patricia Pellowe, Mr Bruce Clark, Miss Dorothy Medd, Miss Nancy Dugon and Mr Norman Fulton.

Mrs Blanche Leigh's Gift to Leeds University

IT IS A good sign that music does not wholly absorb the interests of those who have studied at the Academy. Miss Blanche L. Whitaker, as she was then, now Mrs Percival Leigh, of Leeds, and a member of the R.A.M. Club, has not allowed her activities as a member of the Leeds City Council since 1921 to interfere with her art. As a social worker she is versed in the duties of public life, but at the same time she is an enthusiastic supporter of all that is musical in Leeds, not the least being her encouragement of the B.N.O.C., now, alas! no more. Still, undaunted and with a single eye on the welfare of music, she has offered to the University of Leeds the sum of £2,000 to found a scholarship or scholarships in music, and her offer has been gratefully accepted. The R.A.M. Club is proud to place on record the continued interest of one of its members in the Art. *way*

Miss Gwynne Kimpton's Violin Scholarship

MISS GWYNNE KIMPTON'S friends have founded a Scholarship for violin students, to be awarded annually. The first competition will be held some time in September, before the beginning of the Academic year.

Miss Kimpton will be remembered as a distinguished violinist who held the Licentiate'ship of the R.A.M. As an enthusiastic orchestral conductor she founded the Gwynne Kimpton Orchestral Concerts for Young People. This, be it noted, was before the War, and is not to be confused with a somewhat similar organization which exists to day. Later, the British Women's Orchestra gave their first series of concerts at Queen's Hall under her conductorship. In the direction of Chamber Music she founded the Strings Club which still exists.

It is well that the work of so admirable an artist should be commemorated by the scholarship, devoted to the interests which she did so much to advance.

The Fall of Liszt

A True Story

THREE noble paragons of art mount guard on every corridor
Unmoved alike by fugues of Bach or cries of Bizet's Toreador
And stateliest of those stately giants that range in plaster rows
There stands, or stood, the bust of Liszt—a wart upon his nose.
(Could those 'Atlantean shoulders fit to bear' untold Rotation
Have bent beneath whatever trials beset his generation?
Or that serenely gleaming brow intent on a cadenza
Have known the dewy lustre brought about by influenza?)

Two students parting near the spot were shaking hands one day,
When one stepped back, and t'other one beheld the master sway!
The maidens, when their scattered wits could grasp the situation,
Put out their arms to intercept the laws of gravitation;
But he eluded their embrace, disdaining to be suin',
His dignity survived the crash that spelt his utter ruin.
'O, what a fall was there'! I can't describe to you her feeling,
Who found she'd dealt destruction far beyond all hope of healing.

You couldn't recognize his brow, or anything that mattered!
Gone was the stately Roman nose, the wart itself was shattered!
The errant damsel rushed downstairs and into No. 8,
And interviewed the Secretary and told the master's fate.
The Secretary with twitching mouth and agitation mental
Asked if he could with truth return the verdict 'Accidental';
And while she feared at least that she'd in prison be immured,
She learnt to her intense relief—Herr Liszt had been insured.

So back she went to the fatal spot and passed into her class,
And being several minutes late, explained it—like an ass,
The boys and girls came out to see—a most irreverent crew—
And roared and roared and roared with mirth, and bent themselves
in two;

Indeed, throughout that day a class of any strength numerical
Was interrupted now and then by gurglings hysterical.
And now I haven't told you all, there's even worse to follow—
She swears that when she broke his skull she found it to be hollow!

ICONOCLAST.

In Memoriam

Edward Iles, Hon. R.A.M.

Not only as a very successful teacher of singing, but also as a fine all-round musician, Edward Iles claimed distinction through his recitals. He came to the Academy in 1907 as Professor of Singing. Three years later he was elected Hon. R.A.M., and in 1929 he resigned.

In 1917 his Pastoral, 'The Vale of Roses', was produced, in which three female students took part. At that time male students were not always at hand, being otherwise engaged, and far from 'resting'.

The long service of Mr Iles in the Academy will be remembered by those who were his pupils, of whom not a few are in prominent positions.

W.A.F.

Agnes Larkcom, F.R.A.M.

Entered the R.A.M. in September 1874, Westmorland Scholar, left July 1877. Appointed Professor of Singing in January 1894, elected F.R.A.M. in November 1901, died 3rd June 1931.

With the passing of Agnes Larkcom there fades from sight, though not from affectionate memory, a great personality.

A worthy successor of her own great teacher, Manuel Garcia, she strove to uphold his principles and the best traditions of her art. From her pupils she expected and demanded the very highest standard of attainment, and by so doing achieved for herself a distinguished position as a teacher and the admiration and gratitude of hundreds of students, who in turn will endeavour to carry on in their various spheres at home and abroad her good work. Amongst the best known of her pupils are Caroline Hatchard, Clara Butterworth, Florence Eastman, Ethel Bilsland, and Dorothy Greene.

The funeral took place on Monday, June 8 at Bucklebury Church (Berkshire). Dr Richards attended to represent the Academy and the Principal.

E.B.

Bertha Lewis, A.R.A.M.

The terrible accident to Miss Bertha Lewis which brought about her tragic end, robbed the lovers of Savoy Opera of a distinguished and most accomplished personality. She was the *grande dame* in those parts which demanded presence and a splendid contralto voice. A brilliant student of the R.A.M., she was elected an Associate early in her career. To her family and to her fellow Savoyards this tribute is offered with the deepest sympathy.

W.A.F.

Edward Morton, A.R.A.M.

The R.A.M. has to regret the passing of a professor whose connection with the Academy was of long standing. Mr Edward Morton entered as a student in the last year of Sir William Sterndale Bennett's principalship, and thus served under four Principals. He was elected an Associate in 1882, and joined the staff in 1886. Unobtrusive in his work, he went his way conscientiously and so quietly that only those who came under his supervision could have known him other than a modest and retiring teacher.

W. J. P.

Scholarships

The following Scholarships will be offered for competition at Michaelmas 1931. Last day for receiving entry forms, fees, and Birth Certificates, July 27 1931. Detailed particulars and Forms of Entry can be obtained from the Secretary of the Academy on application, stating for which Scholarship they are required:—

Name of Scholarship	Subject	Sex
*Bach and Beethoven...	Any Instrument or Voice ...	Either
†Blumenthal ...	Composition ...	Either
*Annie M. Child ...	Elocution ...	Either
†Campbell Clarke ...	Singing ...	Either
*Emma Levy ...	Pianoforte and Theory ...	Either
†Ada Lewis ...	Singing (Tenor Voice) ...	Male
† „ „ ...	Pianoforte (2 Scholarships)	Either
† „ „ ...	Violin or Viola (2 Scholarships)	Either
† „ „ ...	Violoncello ...	Either
*Charles Oldham ...	Violin ...	Either
†Parepa-Rosa ...	Singing ...	Female
†Ross ...	Singing ...	Female
†Sainton-Dolby ...	Singing (Soprano Voice) ...	Female
*Henry Smart ...	Organ and Composition ...	Female
†George Mence Smith	Singing ...	Male
†Elizabeth Stokes ...	Pianoforte ...	Either
*Elizabeth Stokes (open)	Pianoforte ...	Either
†John Thomas...	Any Instrument ...	Either

* Open. † Those who have not studied at the R.A.M.

† Students of the R.A.M. only.

R. A. M.

Opera Performances in July

In the Duke's Theatre

On Tuesday the 21st, Thursday the 23rd, and Saturday the 25th of July, at 8 p.m., the first act of *Pagliacci* (Leoncavallo) and *Sister Angelica* (Puccini) will be given, and on Wednesday the 22nd, and Friday the 24th, at 7.45 p.m., Gounod's *Romeo and Juliet*.

W. J. P.

Prizes

The following awards have recently been made:—

The Arnold Bax Prize (all voices) to Dorothy Stanton.
 The Josiah Parker Prize (Composition) to Norman Fulton.
 The W. A. Richards Memorial Prize (Piano) to Mansel Treharne Thomas.
 The Mario Prize (Male Vocalists) to Henry P. Cummings.
 The Cuthbert Whitmore Prize (Piano) to Guy Johnson.
 The Lady Hopkinson Prize (Elocution) to Elwyn Edgecombe.
 The A. Acton-Bond Prizes (Two : Diction) to Alice Langham and Gwendoline Berryman.
 The Marguerite Elzy-Withers Prize (Ensemble Playing) to Florence Hooton ('Cello) and Dorothy Manley (Piano).
 The Sir Edward Cooper Prize (Ensemble Playing) to Frederick Grinke (1st Violin), David Martin (2nd Violin), Max Gilbert (Viola) and Boris Rickelman ('Cello).
 The Piatti Prize ('Cello) to Boris Rickelman.
 The Matthew Phillimore Prize (male Pianists) to Yelland Richards.
 The Edward W. Nicholls Prize (Female Pianists) to Kathleen Murray.
 The Lord Howard de Walden Gold Medal (Drama) to Barbara Kelly.
 The Frederick Westlake Memorial Prize (Male Pianists) to Myers Foggin.
 The Swansea Eisteddfod Prize (Contraltos) to D. Marjorie Hughes.
 The Joseph Maas Prize (Tenors) to William Bernard.
 The Gilbert R. Betjemann Memorial Prize (All Voices) to Grace Reynolds.
 The Cuthbert Nunn Prize (Composition) to Marjorie Playne.
 The Albanesi Prize (Pianoforte) to Joan Boulter.
 The Charles Lucas Prize (Composition) to Marjorie Corker.

R. A. M.

Notes about Members

Mr Roy Ellett played Arensky's Pianoforte Concerto at Bournemouth (under the baton of Sir Dan Godfrey) on March 4 and at Eastbourne (Devonshire Park) on April 17.

A Recital of Pianoforte Music was given by Mr Edgar Carr at the Harringay Congregational Church on March 24.

At All Souls Church, Springwood, Liverpool, on March 29 and April 3, Mr F. J. Griffiths conducted renderings of the St Luke *Passion*, attributed to J. S. Bach, given by the Choir, with Orchestral and Organ accompaniment.

Miss Enid M. Hugh-Jones has recently been appointed Lecturer in Music at the Training College, Lincoln.

A Pianoforte Recital was given by Mr Harry Isaacs at the Wigmore Hall on May 5.

Miss Dorothy Grinstead (Pianoforte) and Miss Winifred Copperwheat (Viola) performed at a Concert given by the Guild of Singers and Players at the Wigmore Hall on May 12.

Miss Anne V. Baker gave a Recital of Representative Poetry at Leighton House on May 9.

Two Song and Pianoforte Recitals have been given in Rome this Spring by Miss Enid Stacy and Miss Sylvia Kelsey.

Miss Virginia McLean gave a Pianoforte Recital at the Wigmore Hall on May 13.

A Violin Recital was given by pupils of Mr Spencer Dyke in the Centenary Lecture Hall at the R.A.M. on May 21.

Miss Dorothy Manley gave a Pianoforte Recital at the Wigmore Hall on May 26.

'A Tahitian Dance' (Pianoforte) and four short piano pieces, 'December and May', have been composed by Mr Harold Craxton. These works will shortly be published by the Oxford University Press.

Mr. Frank Britton gave a Pianoforte Recital at the Grottrian Hall on June 2.

Mr Ernest Read was the Conductor at the Annual Choral Festival of the Free Church Choir Union, held at the Crystal Palace on June 13. Vocal Solos were rendered by Mr Roy Henderson and Organ Solos by Mr Norman Askew.

Miss Hazel Perman gave a Chamber Concert for the Blackheath Centre of the British Music Society on May 7. She was assisted by Miss Isobel McLaren.

A Recital of Works for two pianofortes was given by Miss Joyce Carson and Mr Dennis Dance at the Grottrian Hall on June 12.

The Diamond Jubilee of the Luton Choral Society, of which Mr Fred Gostelow, A.R.A.M., has been Hon. Conductor for the past 30 years, was celebrated at the beginning of February. A Festival Service, with orchestra and choir, was held in the magnificent Parish Church on Sunday afternoon, February 8, at which selections from Handel's *Judas* were sung; the service began with a rendering of Sir A. C. Mackenzie's 'Benedictus', played by all the violins of the orchestra accompanied by the organ, and finished with Elgar's 'Imperial March'. On the Tuesday following an Orchestral Concert was given, and the choir gave a performance of Bantock's 'Arethusa' and other works. The Festival concluded on the 12th with the concert version of Montague Phillips' 'Rebel Maid'.

A Pianoforte Recital was given at the Grottrian Hall on May 30 by pupils of Mr Edgar Carr.

At the Queen's Hall on May 28 Mr Roy Henderson took part in Vaughan Williams' 'Sea Symphony'.

At the Essex Musical Festival, held at Chelmsford on May 2, Miss Constance Auger was the Soprano Soloist, and included in her group two songs by Marion Wyrill.

Miss Joan Bonner ('cello) has played at concerts this year as follows: At Edmonton Central Hall and Portsmouth Central Hall: with the Eltham Orchestral Society, and at a Concert given by the London Select Choir. At each of the foregoing concerts Miss Margery Bonner was the Accompanist. Miss Joan Bonner has also played 'cello solos and in Trios which were broadcast.

At an Orchestral Concert at Salters Hall, E.C., on May 30, the artists included Miss Esmé Haynes (violin) and Miss MacKenzie-Greive (Soprano).

The Pupils of Mr Frederick Moore gave an Invitation Pianoforte Recital in aid of St. Dunstan's at the Wigmore Hall on June 19.

The Principal gave a Lecture on the 'Musical Idea' to the Yorkshire members of the Incorporated Society of Musicians in the University of Sheffield on Saturday, May 30.

Mr. Reginald Paul was the pianist at the Streatham Singers' Concert given at the Conway Hall, W.C.1, on June 18.

Miss Bertha Hagart gave a Pianoforte Recital at the Stevenson Hall, Glasgow, on May 1.

Miss Doris Vevers is now married to Dr W. H. Craib, and is living in Johannesburg.

New Publications

- ' Souvenir ' Op. 12 for Violin and Piano (J. Williams, Ltd.)
Ivor R. Foster
Four Tone-Pictures (Piano) (Edwin Ashdown, Ltd.)
Ivor R. Foster
Two-Part Song, ' The Fairy Drapery Store ' (E. Arnold & Co.)
Dorothy Howell
Ballade No. 2 in A minor (Oxford University Press) *York Bowen*
Song, ' Mother Mary, make me sleep ' (Murdoch & Co.)
Marion Wyrill
' Springtime ' (Piano) (Oxford University Press) *Harold Craxton*

Notices

1—' The R.A.M. Club Magazine ' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of ' The R.A.M. Club Magazine ', Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify the same to Mr H. L. Southgate, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

R.A.M.